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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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FRANCIS DAVIS MILLET  
IN MEMORIAM

THE Trustees of The Metropolitan Museum of Art desire to express their profound sorrow for the death of their beloved associate Francis Davis Millet and for the irreparable loss which the Museum and American Art have suffered in that tragical calamity.

Among all who came to their death by the fatal disaster to the *Titanic*, there was no one whose place it will be so difficult to fill — no one whose service to the public was more constant and valuable.

It seems but yesterday that he was among us in the fullness of life and in the rigorous exercise of all his brilliant powers.

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He left us with the promise on his lips and in his heart of a very speedy return to resume for the public benefit his useful work and now all we have of him is a handful of ashes in the family burial place at Bridgewater, the widely scattered works of his skilful hands, and a very loving place in the hearts of his countrymen.

Among all the artists of high repute in America there was no one of such versatile genius as Millet, and his activities were as various as his natural gifts, and so it came about that no one Institution and no one Department of Art could claim or monopolize them all.

As a painter he won early distinction and the highly prized examples which he left behind him both in England and America where he was equally at home will long be eagerly cherished. As a literary man he held an enviable position and the frequent articles that appeared in the magazines and the press from his ready and graceful pen were valuable and welcome contributions. The lively and well-informed interest which he took in all movements and associations for the promotion of art and of sound and good taste in America identified him with them all as a most important factor.

By the National Government he had long been recognized as a high authority in all matters pertaining to art, which was fully recognized and confirmed by his professional brethren throughout the land. In the recent movement for the better and more artistic development and control of our public buildings his influence as a member of the Board to whom that important subject was committed was very potent, and the growing beauty of the City of Washington owes much to his pure and restraining judgment.

Upon the reorganization of the American Academy of Arts at Rome, in which he had long been a devoted participant, and its consolidation with the Academy of Archaeology he had been selected as the best man that our country could furnish for the very important post of Director of the whole scheme, and it was his appointment to that notable office and his mission to take charge of it that cost him his life.

His service was cut short in a most tragic and untimely way, and it may truly be said that his career there which gave promise of great brilliancy and usefulness had but just begun.

In The Metropolitan Museum of Art he had always taken a most active and lively interest, but his varied activities which demanded his presence elsewhere had unfortunately postponed his becoming a member of our Board of Trustees until February, 1910. Although he had been a Fellow for Life upon our rolls since 1891, and a necessary member on such occasional committees as the Special Committee on Casts in January, 1891, and on the St. Gaudens Memorial in October, 1907, and as early as February, 1885, he had been associated with the arrangements for our notable Exhibition of Paintings by Watts.

In his two short years of active service on our Board and on the Executive Committee he had been all the time a most useful member of the Standing Committees on Painting and on Purchases and on Decorative Arts of which he was chairman, and in the recent orderly and artistic reorganization of our rapidly growing collections, a work of the greatest importance and difficulty, his judgment and good taste had rendered most effective aid to the immense undertaking which tasked to its utmost the strength and great ability of our honored Director.

The wonderful characteristic of Millet was the whole-souled and disinterested ardor with which he threw himself into everything that he undertook never sparing himself, or counting any labor or sacrifice too great to accomplish the object in view. He was good natured and conciliating to the last degree and was a great harmonizer when differences had to be adjusted. His sweetness of temper and his big heart endeared him to all his associates and it was a great delight to work with him.

We bid him farewell with infinite regret. His death is one of the greatest losses the Museum has sustained, and we confidently hope that whatever may be done elsewhere, a suitable memorial of him may in good time be established within its walls.

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EARLY CHINESE BRONZES

**I**N the field of Chinese decorative art the working of bronzes and the making of porcelains have long been the two most important phases of artistic effort if we except the carving of jade, the appre-

(1122-249 B. C.) and the eighteenth century we find nearly all the typical forms originated by the bronze artists repeated by the carvers of jade. From its beginning the art of the potters, furthermore, was strongly marked by this influence; in the Han (206 B. C.-221 A. D.) and Tang



VASE (TSUN.) SHANG OR CHOU DYNASTY

ciation of which is partly due to the natural beauty of the material and the high symbolic value attached to it by the Chinese. Of these two activities the art of bronze-working is the earlier; it was already in decline when the rival art of porcelain reached its highest development in the great periods of the Sung Dynasty and later in the reigns of K'ang Hsi and Ch'ien Lung. As the first of the decorative arts to attain perfection, the art of the bronze workers naturally influenced all later products of a decorative character in China. Between the Chou period

(618-960 A. D.) periods, bronze vessels were imitated in pottery; and later, particularly in the K'ang Hsi and Ch'ien Lung periods, porcelain was often decorated with geometric and conventionalized designs borrowed from the surface ornament of the earlier bronzes. The great interest which the Emperor Ch'ien Lung took in ancient bronzes led to a revival of a symbolic type of decoration which influenced not only ceramics and metal-work, but other arts as well; for example, rug-weaving, rugs of this period showing in their borders patterns such as the fret

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and meander, undoubtedly derived from the decoration of the early bronzes.

Chinese bronzes are chiefly characterized by a great originality in the invention of forms, but in surface decoration they are rivaled by the porcelains. This is only natural inasmuch as the beauty of the bronzes depends upon the shape and proportion of the masses rather than upon the surface decoration, which is of secondary importance; furthermore, the much easier technical process employed in decorating the surface of porcelain naturally gives greater scope in the development of a variety of patterns than was available in the painfully wrought ornamentation of bronzes.

Part of the charm of these early bronzes, as with the older examples of jade, is due to the effects of burial in the earth, which produces, in the case of bronzes, a beautiful varied patina of blue, green, and red, resulting from the action of the Chinese earth upon the peculiar mixture of metals composing the bronze. Collectors do not value pieces which show none of this natural malachite patina, that is to say, bronzes later than the Sung period, when the earlier types were imitated and an artificial patina similar to the brown lacquer finish of Italian Renaissance bronzes came into use. It is only in comparatively recent years that the attempt has been made to imitate the old green malachite patina of bronze, but the forgers have not yet succeeded in obtaining the effect of the disintegration of the metal beneath the patina, nor can they give to their artificial production the wonderful variety of color which characterizes the surface of ancient bronzes.

The statement has frequently been made that early Chinese bronzes have been so often copied, not only by the Chinese, but by the Japanese as well, that it is impossible to fix the date, even approximately, of a single piece. To be sure, the Eastern nations are unrivaled in the art of copying the productions of their earlier craftsmen, and the deliberate avoidance in all Oriental art of any display of the worker's personality increases the difficulty of assigning works of art to their proper period.

But the human race develops from generation to generation and ideas change as well as art, both in the East and in the West. A copy of a work of art if it is made by a good artist will be marked, however subtly, by characteristics of the period in which it is produced. Let us imagine a Chou bronze copied in the Sung dynasty and this in turn copied in the Ch'ien Lung period; each in turn will differ from the others, however faithfully the artist may have sought to imitate the earlier model. If we fail to detect these differences, it is not because they are lacking, but because our knowledge of the periods may be limited and our eyes insufficiently trained.

Bronzes that are earlier than the Tang period can usually be recognized at once; recent finds in ancient tombs of pottery imitating bronze vessels have given us a greater familiarity with the types of bronzes in the Han and Tang dynasties. It is also possible, on the whole, to assign approximate dates to bronzes of the periods later than Ming; but material for dating the types before the Han dynasty and also of the interval between the Tang and K'ang Hsi periods is still insufficient. Altogether, there is much difference of opinion among critics as to the dating of Chinese bronzes, which, after all, is only natural in a study still in its beginning, and consequently in describing the following five early pieces in the Museum's collection, the dates are given with reserve.

As an example of one of the earliest types, the Museum owns a high, square vase called Tsun, used to contain liquids. The broad, massive style of the body, the expressive simplicity of the conventionalized dragon head which is placed on the front over the meander pattern of the ground, and finally the distinctive red and green patina, seem to indicate that the piece belongs to the group classified as dating from the Chou (1122-249 B. C.) or even the Shang dynasty (1766-1122 B. C.)

The shape of the next piece to be mentioned is particularly interesting as it is one of the earliest types known. This is an offering vessel standing on three legs, called Ting. A large example in one of



VASE  
HAN DYNASTY



OFFERING VESSEL (TING)  
CHOU DYNASTY



BOWL  
TANG OR SUNG DYNASTY



WINE VESSEL  
CHOU DYNASTY

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the temples in China can be assigned, through an inscription, to the Chou dynasty. Our piece is not so large and one of the feet has been restored; it is, however, notable for some partly effaced Chou characters which are found inside and on a band of ornament around the upper part of the body. While the bronze itself has suffered in part from corrosion, the resulting red and green patina is extremely beautiful.

The third example is a wine vessel, known as Yu, with a cover and handle. It is inlaid with silver, gold, and brass in a technique which was in use as early as the Chou dynasty, and has been continued until recent times. Remains of gilding may still be found inside the vessel and the cover is marked with an inscription in archaic characters. The piece has no natural patina; this might cause one to question its antiquity, were it not for the fact that the piece was found in a tomb, together with two plain arm rings of the prehistoric type, by an American missionary, in excavating for the foundation of a small church. The execution of the inlaid part, and the modeling of the details are far superior to the later imitations even of the Sung and Ming dynasties.

The bronzes of the Han and Tang periods are less massive in appearance, more fluent and graceful in outline, thinner and of more even surface than the older types. We very seldom find the thick malachite patina, although, to be sure, the best piece of this type in our collection shows a variety of this earlier thick green patina. The surface is usually covered with an even, bluish-green patina in a variety of shades. In this period there are types of beakers and vases, which, by their beauty of line, remind us immediately of late Greek and Roman silver work. The influence of Occidental art in the Orient at this time seems beyond question, although whether it came through Turkestan or through India has not yet been determined. The vase above mentioned was first attributed to the Chou dynasty, but the delicacy of the outline, the fine moulding, the refined execution of the S pattern, which covers the whole surface,

show that it dates from a more advanced period.

Two fine specimens belonging to this period, one a large square vase, and the other a vase with a round body, types made familiar by the pottery of the Tang dynasty, are exhibited as loans from Mr. Leon Hirsch. Another example, a gracefully shaped bowl, has recently been acquired for the Museum by Mr. Garrett C. Pier, now in the East. The last of this series is a deep plate showing two fish in the bottom. This was recently purchased by the Museum, and belongs to the Tang (618-960 A. C.) if not to the Sung (960-1368 A. C.) period. The motive of the two fish is found in early Celadon porcelain, and as early as the thirteenth and fourteenth centuries was copied in the Near East, in Persia, and in Egypt. It traveled from Egypt to Spain where it occurs in some early luster bowls; it is then found in Italy used by the fourteenth century majolica potters.

The Chinese bronzes in the Museum's collection have been newly arranged in chronological order so that the development of the art can be studied and the best pieces shown to more advantage. They are placed in gallery D II. 5.

However interesting may be the later development of Chinese bronze-working, more interesting than some recent writers will grant who despise anything made after the Ming dynasty, still it is true that the highest art was produced in the earliest period and came to an end with the Sung dynasty. The Museum is therefore fortunate in being able to show the five important specimens herein briefly described.

W. R. V.

THE PIETÀ BY MORETTO DA BRESCIA

A N important picture by Moretto da Brescia, the Pietà, was bought by the Musum at the auction sale of the Weber Collection, which took place in Berlin last February. It appears in Berenson's list as a Depos-

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tion and has been described by Crowe and Cavalcaselle\* in these words:

"In the Frizzoni collection on the Lake of Como is a large canvas representing Christ in death bewailed by the three Marys and disciples. At one corner we read ANO DÔM MDLIV MENS OCT, elsewhere FACTVS EST OBEDIENS VSQVE AD MORTEM. This is obviously a composition over which Moretto spent the last years of his life. We revert in it to the large style of composition and the weighty mould of form which characterized the period in which he mostly clung to the models of Pordenone."

The picture is designed with care for form and fulness of pattern worthy of a great sculptor, and has the calm beauty of color characteristic of this painter, whose place is with the foremost of the great artists of the golden age of the Renaissance. Mary is seated in the center and holds on her lap the dead body of Christ, which is supported on either side by kneeling saints, John the Evangelist on the left, and on the right Mary Magdalene in rich robes of yellow and orange, a figure with a certain similarity to the Venetian lady by Savoldo in the Museum of Berlin. Back of these stand Joseph of Arimathea with the crown of thorns at the Virgin's right and Nicodemus with the nails at the opposite side. Above the figures is shown a landscape of melancholy grandeur lit by the early morning light.

As a type of the monumental altarpiece, perhaps the highest artistic achievement of its epoch, this picture is particularly valuable to the Museum. These are rarely procurable in our day, as with but few exceptions all are either still in the churches, or else found places in the permanent collections at a time when it was possible to acquire ecclesiastical property. And only a few of Moretto's works are in the great galleries, as they have remained to an unusual degree in their original localities, Brescia and its

\* History of Paintings in North Italy—Crowe & Cavalcaselle, John Murray, 1871, Vol. II, p. 413.

neighborhood, where alone he may be comprehensively studied.

The fact that his pictures are not to be seen in any considerable number on the customary lines of travel, accounts in part for Moretto's comparative lack of popular fame. But this is also due in some measure to the qualities of his art which to-day are not generally fashionable. His subjects are mostly the traditional ones, conceived in accord with the great examples of his forerunners, and carried out with a proud technical mastery, the accumulation of all the current knowledge of his trade. In the best meaning of the word his work is academic, and there is no place in his ordered production for the improvisations or the happy accidents of the more spontaneous masters, who are now appreciated to the fullest.

Ours is a time of appeal against established precedent in the arts. In protest against the empty iteration of accepted formulas, there has been shown a desire for simpler and more individual processes. Evidences of extreme care and deliberation are apt to be considered superannuated. These are fundamentals of Moretto's art, and that they are not incompatible with an expression of profound emotion the Pietà bears witness. Its balanced arrangement, its rhythmic lines, the gravity and nobility in all its parts permit one to compare it to a composition by Bach or to a poem by Milton. It is one of the few pictures in the Museum that represent at its most learned development our great tradition of painting from which all revolts have sprung and to which, in time, they all return.

The Museum owns one other work by Moretto da Brescia, the small sketch of Christ in the Wilderness acquired in 1911.

B. B.

## ENGLISH EIGHTEENTH CENTURY POTTERY

ENGLISH eighteenth century pottery, as distinguished from the finer porcelains which were produced during that period, has a unique and most interesting place in the

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history of ceramic art in that it was the humble beginning of a manufacture which has become one of the greatest of modern industries and which is still largely carried on by the same firms, in the same localities, and to a certain extent by the same methods that produced the earlier work. Although the Museum has owned for some time a fairly representative collection of English porcelain, it has only within the past two years acquired any examples of the pottery made in the first half of the eighteenth century. Several pieces of this ware are exhibited in the accession room this month, while the less recent purchases are shown in one of the wall cases in gallery F. 19. In the same case is a remarkable collection of fifty-three examples of this pottery, of the kind known as "Salt Glaze," lent by Mr. J. Pierpont Morgan.

In the late seventeenth century the habit of tea-drinking began to spread over England, and while the gentry drank their tea out of expensive Chinese porcelain when they could afford it, the less well-to-do tried to find a cheaper substitute nearer home. Heretofore the English potters had confined themselves to making a curious slip-decorated ware, crude in form, a heavy tin-enamed Delft, closely following the Delft of Holland, and a stoneware in imitation of that of the Rhenish potters which had long been imported into England. With the need for lighter and daintier vessels for tea-drinking the popularity of the first two varieties began to wane, and the potters set about refining and improving their stoneware. This was a fine earthenware

partially vitrified by hard firing, and glazed, when glazed at all, by means of shoveling common salt into the kiln when the heat was most intense, the soda of the salt acting upon the silicate in the body of the ware and the two forming a fine, hard, transparent, and minutely pitted glaze, impervious to liquids and acids. This method, which is called "Salt Glaze," had been used for centuries by the Germans, but it became known in England only late in the reign of Charles II. It at once led to great activity among the English potters and they produced various interesting salt-glaze wares on colored bodies, but it was not until about the year 1720 that the Staffordshire workers succeeded in applying the glaze to a fine white body, composed of native clay. This white ware at once achieved such popularity both in England and abroad that the term "salt-glaze pottery" came to be



THE VICAR AND MOSES  
BY RALPH WOOD

given only to that with the white body, to the exclusion of the various colored bodies which are called by other names. This ware was potted by the process known as "casting" in which the clay was placed in the mould in a fluid state and allowed to settle lightly over the surface, the superfluous liquid being later drained off. In this way the pieces obtained were extraordinarily thin and delicate, exhibiting the greatest nicety of potting. The moulds seem originally to have been of metal and the ware always retained both in shape and decoration a certain resemblance to silversmith's work, especially in the earlier pieces where the ornament was moulded separately and

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applied in thin, wafer-like pieces to the complete body. This ornament was fanciful and entertaining in design and perfectly cut, and the shapes of the earlier examples of the ware were at the same time novel and restrained, although later on they became more grotesque and elaborate.



TEA POT  
SALT-GLAZE WARE

in the development of the ware when the potter felt the need of color decoration and incised his ornament in blue, instead of modeling it in relief, and is a particularly interesting piece in that it was apparently made as a marriage cup for the bride and



ADMIRAL VERNON MUG  
BY RALPH WOOD

There was often an element of conscious humor in the decoration, as is evident from the blending of the Chinese and rural English motives in the hunting scenes on an eight-sided teapot in Mr. Morgan's collection, and in the veracious episodes from the histories of the "old and young viceroys of Kanton" on another. Teapots in the shape of a camel, like the one shown in the accession room this month, were highly favored among the more fantastic forms.

Probably the earliest piece the Museum owns is the fine Admiral Vernon mug, also in the accession room.

Admiral Vernon that brave fellow  
With six ships took Porto-Bello

in the year 1739 and was soon after put with his ships and the towers of the town he captured on an infinite variety of tea-ware, of which our mug is a specimen. The Museum has recently acquired another fine piece of salt-glaze in the "Scrath blue" caudle cup, which is not yet on exhibition. This illustrates the next step

groom whose names are cut on the bottom. It was not until the middle of the century that colored enamels began to be applied to salt glaze, and Mr. Morgan's collection has a number of excellent specimens gaily decorated after the Chinese taste. This method survived only some ten or fifteen years, for the inventions of young Josiah Wedgwood began to catch the public favor, and salt-glaze pottery gradually gave way to the popular cream ware or queen's which was perfected about this time.

This cream ware which developed side by side with the salt-glaze which it later supplanted, was really the direct out-growth of the earlier Slip Ware. Both cream ware and salt-glaze were made of similar bodies, the chief difference being that the former was covered with a lead glaze, which was smoother, warmer in color, and better adapted for utilitarian purposes than salt-glaze. Cream ware, strictly so called, was left uncolored, but another variety of it exists known as variegated ware, in which either the body was composed of mixed layers of tinted clays, producing the marbled or agate

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effect much esteemed at the time, or else the white biscuit body was stained with different oxides until the piece had a deep variegated tone, much like tortoise shell. The shapes were similar to those of the salt-glaze ware and the same style of ornament prevailed, as is shown by several excellent examples owned by the Museum, which are quite good enough to have come from the kilns of Thomas Whieldon, who, as the inventor, gave his name to this variety of pottery. Whieldon ware is always neatly made, skilfully colored, and of a considerable if rather a rural charm.

Although salt-glaze pottery is almost always of a useful description, tea-sets, mugs, and the like, there are in Mr. Morgan's collection an unusual number of figures which were intended as ornaments for cottage

mantel pieces. The rare Pew Group is the earliest and most noteworthy of these and is one of the first of the innumerable figures and groups which were made throughout the country. The majority, however, were manufactured in lead-glazed ware, and varied considerably in merit, but the best of them were the work of Ralph Wood, a potter who is represented by at least three pieces in our collection, one of which, a figure of Charity, is signed. His pieces are always characteristic and well made, and the amusing group of the Vicar and Moses now in the accession room, is probably the most famous of all eighteenth century Staffordshire figures. Ralph Wood's son and grandson, Enoch Wood, continued the tradition, and the three mantel ornaments

with flowering trees and pastoral figures, also in the accession room, are probably the work of the latter. They show how the Staffordshire potters copied for cottage use the sophisticated Chelsea and Bow porcelains of the period, but could never quite get away from the taste of their bucolic patrons. Indeed, the making of pottery in England always remained, until the complete commercialization of the manufacture in the nineteenth century, a more or less rustic art, remarkably skilful but always very near the people, simple, gay, and naive, reflecting the country life of the time as the more elaborate porcelains reflected the artificialities of the town. English pottery was an indigenous and normal growth; English porcelain an imported manufacture artificially stimulated. D. F.



CHARITY AND FIGURE OF A BOY  
BY RALPH WOOD

REPRODUCTIONS OF MINOAN FRESCOES

**T**O study the so-called Minoan civilization only in Crete is to leave out some of the most interesting monuments produced by this civilization, for the influence of Cretan culture was extraordinarily widespread. In the Greek mainland, above all, it took firm root, and for several centuries, during the whole of the Late Minoan period (about 1600-1100 B. C.), the same development in the art of fresco-painting, pottery, and other crafts can be traced in Greece as in Crete. An important contribution to our knowledge of this "Minoan" culture on the mainland has recently been made by the discovery of

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a series of wall-paintings in the Palace of Tiryns, which came to light during excavations carried on by the German Archaeological Institute\* in 1910. The paintings were unfortunately in a very fragmentary condition. Several scenes, however, were successfully pieced together and we are fortunate in having acquired reproductions of a few of these from Monsieur E. Gilliéron, who assisted the German Institute in the difficult task of reconstruction. Among these perhaps the most remarkable is a large hunting-scene in which hounds attacking boars, young huntsmen with spears, hound held in leash by servants, and chariots containing the guests of the hunt are vividly portrayed. The original painting appears to have been of considerable length, the same incidents being reproduced almost identically several times. The two scenes copied by M. Gilliéron have been reconstructed from fragments not necessarily all belonging to one and the same representation, as it was thought advisable to make at least one scene as complete as possible. In the boar, running at full speed pursued by a pack of hounds, we have another example of the surprising naturalism of Minoan art and of the wonderful ability of the artists of that early period to convey rapid motion. The two

ladies watching the hunt from the chariot (Fig. 1) have the aristocratic bearing which we invariably find in representations of "Minoan" people; this scene is, moreover, of importance in giving the most detailed picture of a chariot of that epoch which we yet have.

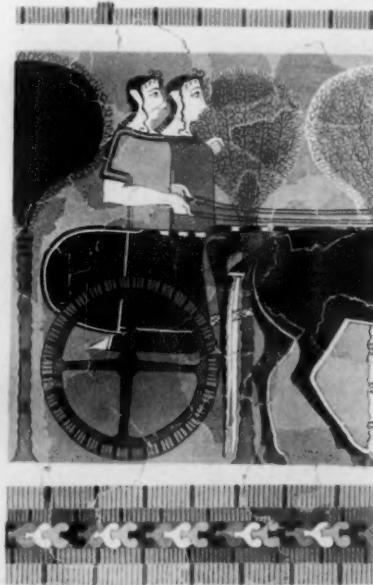
Apparently the same importance was given in Greece as in Crete to ornamental friezes. Two excellent examples are among the copies just acquired; one represents votive shields combined with rows of continuous spirals; the other has a beautiful design of interlacing spirals and "palmettes," similar to that on the famous ceiling from Orchomenos. It is interesting to compare in this connection the ceiling from the Palace of Amenhotep III (a piece of which

is exhibited in the Egyptian Department of this Museum, Room VI), where the same motive of interlacing spirals is employed, but with the somewhat clumsy substitute of bulls' heads for the palmettes.

Besides these reproductions of recent discoveries a copy of the famous "Tiryns bull" found by Mr. Schliemann has been added to our collection. When this was first unearthed, various interpretations were given to it. A comparison, however, with the bull scenes on the Vaphio cups makes it certain that we have here represented the capture of a bull.

G. M. A. R.

\*For a provisional account of these by G. Rodenwaldt see *Athenische Mitt.* 1911, p. 198 ff.



THE BOAR HUNT (DETAIL)  
MINOAN FRESCO FROM TIRYNS

## NOTES

**A**TIMELY GIFT.—Mrs. Clarkson Cowl has made a timely gift to the Museum in memory of her brother, Arthur Hopcock Hearn, of an Old Time Melody by the late Francis D. Millet, a picture which has been lent to us since April, 1910. The gift was announced to the public on April 23rd and was reviewed by the press at that time. With A Cosy Corner given by Mr. George I. Seney in 1887, the Museum now owns two representative examples of the work of this much-loved painter in whose courageous death American art loses one of its most efficient and loyal adherents. B. B.

THE NIGHT MISSION, BY JEROME MYERS, has been purchased from the artist and is now on exhibition in the Room of Recent Accessions. It is a representation of

the custom of holding religious services in tents set up in vacant lots or open spaces in the tenement districts of New York. The centre of the picture is occupied by the tent with three sides open, and within it in strong light are earnest worshipers singing hymns, while round about are interested or merely curious people of various types, the idlers of a city street at night. Here are men and women out for a stroll, a little girl with her baby brother in charge, children intent on their own affairs, and an old woman

with a pail on her way to the saloon — the characteristic onlookers that any gathering attracts. Above the tent are shown the upper stories of dingy tenements, lit by the street lights, and beyond is the night sky.

The work is conceived with exceptional and praiseworthy impartiality without moralizing or affected sentiment. They are real persons who make up this picturesque scene. The condition of each has been appropriately shown, without that melodramatic element that mars many a picture of poor people or laborers.

Jerome Myers for several years has been showing New Yorkers the artistic possibilities of what is perhaps the unique part of the city's scenes. He has discovered these subjects for himself and treats them in his own way. It is

never the exciting moments of street life that move him — only the daily happenings, the usual things that all may see. Boys and girls playing in the square, the crowd at a recreation pier, an organ-grinder followed by a troop of dancing children, old people whom the night freshness lures to the park-bench or the wharf, a religious festival in Little Italy — these are his favorite themes and he renders them with loving sincerity and a profound appreciation of their significance.

B. B.



AN OLD TIME MELODY  
BY FRANCIS DAVIS MILLET

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**RECENT LOANS OF SILVER**—On the afternoon of Thursday, February 29th last, there was sold at the American Art Galleries by order of Messrs. Gedge, Fiske & Gedge of Hastings House, London, the exceedingly interesting and valuable collection of relics and souvenirs which belonged to General, the Marquis de Lafayette, inherited from him by the present Marquis Dumottier de Lafayette. The most interesting article sold was a silver case containing a map of the State of South Carolina made by John Wilson in 1822, which was presented by the Governor of South Carolina in the name of that state to General Lafayette on the occasion of his triumphal tour through the United States. The case, which was made by Louis Boudo, a noted goldsmith and silversmith of Charleston during the first quarter of the last century, is 9 $\frac{1}{2}$  inches long, 8 $\frac{1}{4}$  inches wide, and 1 $\frac{1}{2}$  inches deep. It is ornamented with braided bands, weighs forty-nine ounces, ten pennyweights, and contains the following inscription in the flowing script of the period:

Presented by  
Richard J. Manning  
Governor of South Carolina  
in the name of the State  
to

General Lafayette  
whilst at Columbus in March, 1825.

In tracing your route through our territory every inhabited spot will recall to your memory the devotion and affection of a grateful people.

Signe: Ls. Boudo, fecit, Charleston,  
So. Ca.

The case was bought by the Hon. A. T. Clearwater, who immediately was requested to present it to the State of South Carolina, to the Carolina Society of that state, and to the City of Charleston. Judge Clearwater however, decided to lend it to the Museum, and it is exhibited with a portion of his collection in Gallery D 9.

Judge Clearwater has also lent to the Museum an unusual communion flagon\* made by I. W. Forbes, exhibited in

\*This flagon is described in J. H. Buck, Old Plate, Ed. 2.

Gallery D 9. It is 13 $\frac{1}{4}$  inches high, 6 $\frac{1}{2}$  inches broad at the base, weighs twenty-five ounces and fifteen pennyweights, and is decorated with ornamental bands of palmettes. It is marked I. W. Forbes, in rectangle, with an anchor, star, a head and C, all in ovals. It contains the following inscription:

Presented  
by  
Samuel Verplank, Esqr.  
to the First Reformed  
Dutch Church in the Town of  
**FISH KILL**

To commemorate Mr. Eglebert Huff,  
by birth a Norwegian, in his lifetime  
attached to the life guard of the Prince  
of Orange (Afterward King Wm. III of England)  
He resided for a number of years  
in this country.

Died with unblemished reputation  
at Fishkill, 21 March, 1765.  
Aged 128 years

Fishkill,  
January  
1820.

## THE LECTURE HALL

**I**N an article recently published in the new Architectural Quarterly of Harvard University (March), Professor Wallace C. Sabine, Lecturer on Architectural Acoustics, publishes an article on the correction of acoustical difficulties, or such of them at least, as can be overcome without extensive alterations in the form of the building. In his own words, he discusses "medical rather than surgical methods."

We give in the following quotation what he says of the corrections made by him in the Lecture Hall of the Museum:

"The Lecture Room of The Metropolitan Museum of Art illustrates the next step in complexity. This hall is a semi-circular auditorium, with the semi-circle slightly continued by short, straight walls. As shown in the illustrations the platform is nearly, though not wholly, within a broad cut but shallow recess. The body of the auditorium is surmounted

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by a spherical ceiling with short cylindrical extension following the straight side walls. In the centre of the ceiling is a flat skylight of glass. In this room the reverberation was not merely excessive, but it resolved itself by focussing into a multiple echo, the components of which followed each other with great rapidity but were distinctly separable. The number distinguishable varied in different parts of the hall. Seven were distinguishable at certain parts. A detailed discussion of this is not appropriate in the present paper as it concerns rather the subject of calculation in advance of construction. To improve the acoustics the ceiling was coffered, the limiting depth and dimensions of this coffering being determined in large measure by the dimensions of the skylight. The semi-circular wall at the rear of the auditorium was transformed into panels which were filled with felt over which was stretched burlap as shown in the second illustration. The result was the result assured — the reduction of the disturbance to a single and highly localized echo. This echo is audible only in the central seats — two or three seats at a time — and moves about as the speaker moves, but in symmetrically opposite direction. Despite this residual effect, and it should be noted that this residual effect was predicted, the result is highly satisfactory to Dr. Edward Robinson, the Director of the Museum, and the room is now used with comfort, whereas it had been for a year abandoned."

**THE LIBRARY** — The additions to the Library during the past month were two hundred and ninety-nine volumes as follows: by purchase two hundred and eighty-eight; by gift eleven.

The names of the donors are Messrs. W. Baumgarten & Company, Mr. Martin Birnbaum, Mr. C. Brunner, Mr. John H. Buck, Mr. Sidney J. A. Churchill, Mr. Robert W. de Forest, Mr. Hans Fahrmbacher, Mrs. Dunlap Hopkins, Mr. F. G. Macomber, Miss F. Morris, and Mr. P. F. Schofield. Two photographs were presented by Mr. Edward D. Adams.

The attendance during the month was nine hundred and eighty-one.

**THE AMERICAN ASSOCIATION OF MUSEUMS** — The American Association of Museums will hold its seventh annual meeting in New York from June 4th to 7th. The following preliminary programme has been arranged:

### TUESDAY, JUNE 4

- |           |  |
|-----------|--|
| 9 A.M.    | At the American Museum of Natural History. Registration and distribution of badges.      |
| 10 A.M.   | Session for business and papers.   |
| 1.30 P.M. | Luncheon, followed by inspection of the Museum during the afternoon.                     |
| 8 P.M.    | At the American Museum of Natural History. Session for reading and discussion of papers. |

### WEDNESDAY, JUNE 5

- |           |   |
|-----------|---|
| 10 A.M.   | At the Metropolitan Museum of Art. Session for business and papers. It is desired to make this as largely as possible an art session. |
| 1.30 P.M. | Luncheon, followed by inspection of the Museum in the afternoon.  |
| 8 P.M.    | At the American Museum of Natural History. Session for reading and discussion of papers.  |

### THURSDAY, JUNE 6

- |           |  |
|-----------|--|
| 10 A.M.   | At the Museum of the Brooklyn Institute of Arts and Sciences. Session for business and papers. |
| 1.30 P.M. | Luncheon, followed by inspection of the Museum and visit to the Children's Museum.             |
| 8 P.M.    | At the American Museum of Natural History. Session for reading and discussion of papers.       |

### FRIDAY, JUNE 7

- |           |   |
|-----------|---|
| 10 A.M.   | Inspection of the New York Zoological Park.                           |
| 1.30 P.M. | Luncheon, followed by an inspection of the New York Botanical Garden. |

**OPENING OF RODIN COLLECTION** — The Collection of Sculptures by Rodin which was opened on the second of last month was the occasion of an interesting visit from members of the French Committee to the Champlain Tercentenary Celebration who came to this country to bring the relief of La France, by Rodin, which

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was destined to a place in the monument erected at Crown Point. The distinguished guests were received by Mr. Joseph H. Choate, Mr. Robert W. de Forest, Mr. Daniel C. French, and Mr. William Church Osborn of the Trustees.

A speech of welcome was made by Mr. Choate and was responded to by M. Gabriel Hanotaux. The following cablegrams were exchanged with M. Rodin.

May 2, 1912.

À MONSIEUR RODIN:

Le Comité délégué à la célébration du tercentenaire de Champlain à assisté des ad-

ministrateurs, du Musée à l'ouverture de l'exposition de votre oeuvre.— Saluts, amitié, admiration.

G. HANOTAUX  
d'ESTOURNELLES DE CONSTANT  
JARAY  
CHOISEUL  
CHOATE  
ROBERT W. DE FOREST

May 5, 1912.

ROBERT DE FOREST,  
Metropolitan Museum, N. Y.

Profondément touché de l'honneur que les administrateurs du Metropolitan Museum m'ont fait Messieurs Joseph Choate, Robert de Forest assistés de la Délégation Française en remerciements et saluts d'amitié.

AUGUSTE RODIN



THE RODIN GALLERY

# COMPLETE LIST OF ACCESSIONS

APRIL 20 TO MAY 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL . . . . .	†Small Greek marble head of a man.....	Gift of Mr. W. L. Palmer.
ARMS AND ARMOR . . . . .	†Two gauntlets, etched and gilded, English, end of sixteenth century.....	Gift of Mr. Clarence H. Mackay.
CERAMICS . . . . .	†Parts of a suit of armor, by one of the Miōchin artists, Japanese, late seventeenth or early eighteenth century..... †Two Rhages bowls and two Persian bowls, thirteenth century. †Sèvres mug and saucer, French, dated 1753; pair of Dutch plates, eighteenth century..... †Group, Vicar and Moses, by Ralph Wood; salt-glaze teapot, shaped dish and a mug, Staffordshire ware, English, late eighteenth century..... †Two figures and a group, Staffordshire ware, by Enoch Wood; two mugs, Worcester ware, English, eighteenth century.....	Purchase.
ENGRAVINGS . . . . .	*Four mezzotints, engraved by R. Dunkarton, W. Ward and J. R. Smith, English, late eighteenth century.....	Purchase.
MEDALS, PLAQUES, etc. . . . .	†Six bronze portrait medallions of Tennyson, Carlyle, Dickens, Longfellow, Thackeray and Hawthorne, by Ralph Goddard †Mortar, Dutch, dated 1632.....	Gift of Mr. Ephraim B. Levy.
METALWORK . . . . .	Silver-gilt tankard, Bohemian, early seventeenth century.... Portrait of Miss Elizabeth Humphrey, signed Martha S. Baker, dated 1899.....	Gift of the Sculptor, Gift of Mr. Charles Van Asperen.
MINIATURES . . . . .	Polychy representing The Life of Saint Godelieve, by a Flemish artist, end of fifteenth century..... *Portrait of a Man, by the Master of the Holzhausen Portraits, sixteenth century..... †The Night Mission, by Jerome Myers..... †The Ring, by John W. Alexander.	Gift of Mr. Victor G. Fischer.
PAINTINGS . . . . .	*Studio of Frank D. Millet, by William Gedney Bunce. Old Time Melody, by Frank D. Millet .....	Gift of Mrs. Charles E. Baker.
(Floor II, Room 13.)	The Rocket, by Leon Dabo. ....	Purchase.
	*Not yet placed on Exhibition.	
	†Recent Accessions (Room Floor I, Room 6.)	

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CLASS	OBJECT	SOURCE
SCULPTURE .....	†Stucco relief, Madonna and Child with Angels, after Antonio Rossellino, Italian, fifteenth century..... *Madonna and Child, terra cotta relief, by Donatello. ....	Gift of Mr. Thomas F. Ryan Purchase.
(Southeast Stairway)	Bronze bas-relief, Robert Louis Stevenson; bronze bust, General William Tecumseh Sherman; bronze head, Admiral David Farragut; bronze bas-relief, Jules Bastien Lepage. By Augustus Saint Gaudens.....	
TEXTILES.....	†Velvet brocade, Persian, sixteenth century..... †Piece of stumpwork, English, seventeenth century..... †Embroidered mull scarf, Indian, early nineteenth century..... *Moro ceiling hanging, Philippine Islands, modern.....	Gift by Subscription. Purchase.
WOODWORK AND FURNITURE .. .	*Shawl, Chinese, modern..... †Ribbon back chair, Chippendale, English, circa 1760..... †Rocker, rush seat, American, seventeenth century.....	Gift of Mr. Ephraim Levy. Gift of Mrs. N. W. Liggett Gift of Captain A. W. von Lilienthal, Purchase.
		Purchase.
		Gift of Dr. John Van der Poel.

LIST OF LOANS

APRIL 20 TO MAY 20, 1912

CLASS	OBJECT	SOURCE
CERAMICS .....	Teapot, Royal Dresden ware, German, early eighteenth century.....	Lent by Miss Marion Davis Collamore.
(Floor II, Wing F.)		
METAL WORK .....	Twelve pieces of silver, American, eighteenth and nineteenth centuries.....	Lent by Hon. A. T. Clearwater.
(Floor II, Room 9.)		
PAINTINGS .....	Eight paintings on canvas, by Hubert Robert.....	Lent by Mr. J. Pierpont Morgan.
(Floor II, Wing F.)		
SCULPTURE .....	*Marble bas-relief, Madonna and Child, attributed to Antonio Rossellino, Italian, fifteenth century.....	Lent by Mr. Charles T. Barney.
(Floor I, Room 13.)	Marble bust, Napoleon, by Auguste Rodin. ....	Lent by Mr. Thomas F. Ryan.
		Lent by Mrs. Charles T. Barney.
TEXTILES.....	Rug, Persian, sixteenth century.	Lent by Miss Anna P. Livingston.
(Floor II, Wing F.)		
WOODWORK AND FURNITURE .. .	Cabinet, English, about 1680; cabinet, by Duncan Phyfe, American, early nineteenth century.....	
(Floor II, Wing F.)		
*Not yet placed on Exhibition.	†Recent Accessions Room (Floor I, Room 6).	

**THE BULLETIN OF THE  
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FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

**OFFICERS**

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**MEMBERSHIP**

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute .....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of .....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOURS OF OPENING.**—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

**PAY DAYS.**—On Monday and Friday from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.**—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.**—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

**COPYING.**—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

**PUBLICATIONS**

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.